

PRICED

OLD MASTERS
BRITISH PORTRAITS
AND PAINTINGS BY
XIX CENTURY ARTISTS

Property of

J. W. REISH · NEW YORK

ARTHUR L. NICHOLSON · LONDON

And Other Owners Including

A FINE PORTRAIT BY REMBRANDT

Belonging to Sholem Asch



Public Auction Sale

October 14 at 8 p. m

PARKE-BERNET GALLERIES · INC

30 East 57 Street · New York

1948

NY 1948-17382
SALE NUMBER 991
EXHIBITION FROM SATURDAY, OCTOBER 9, TO DATE OF SALE
WEEKDAYS FROM 9:30 TO 5 / CLOSED SUNDAY

OLD MASTERS

INCLUDING

A FINE REMBRANDT PORTRAIT

Belonging to SHOLEM ASCH

British XVIII Century Portraits

WORKS BY COROT, DAUBIGNY AND
OTHER XIX CENTURY MASTERS

Property of

J. W. REISH

NEW YORK

ARTHUR L. NICHOLSON

LONDON

Estate of BRONISLAW HUBERMAN

By Order of the Executors

A PRIVATE COLLECTOR

By Order of the Swiss Bank Corporation

AND OTHER OWNERS

Public Auction Sale

October 14 at 8 p. m.

PARKE-BERNET GALLERIES · INC

New York · 1948

The Parke-Bernet Galleries
Will Execute Your Bids
[MAIL • TELEPHONE OR TELEGRAPH]
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If You Are Unable to Attend
the Sale in Person

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EVENING SESSION

Thursday, October 14, 1948, at 8 p.m.

CATALOGUE NUMBERS 1 TO 102 INCLUSIVE

52- ANTON MAUVE

DUTCH: 1838-1888

1. *LANDSCAPE*. A wide green field with a cow grazing at centre; in the middle distance, low trees screening farm buildings. Luminous cloudy sky. Signed at lower right A. MAUVE. (*Reish*)

Panel: $5\frac{1}{2} \times 15$ inches

From the William Macbeth Galleries, New York

35- RALPH A. BLAKELOCK, N.A.

AMERICAN: 1847-1919

2. *AUTUMN*. Twilight landscape, with slender bare trees growing in a brownish field and screening an aquamarine sky. Signed at lower right with initials R.A.B. (*Reish*)

Cradled panel: $5 \times 11\frac{1}{2}$ inches

From the William Macbeth Galleries, New York

0- J. FRANCIS MURPHY, N.A.

AMERICAN: 1853-1921

3. *AUTUMN RED*. A sloping brown field bordered in the middle distance by woods in flaming red foliage, with a single taller tree rising above, with bare branches silhouetted against the cloudy sky. Signed at lower right J. FRANCIS MURPHY, and dated 1919. (*Reish*)

9×7 inches

From the William Macbeth Galleries, New York

35- JOSEF ISRAELS (ATTRIBUTED TO)

DUTCH: 1824-1911

4. *DUTCH CHILD*. Depicting a little girl in mauve and gray costume with Dutch cap and *sabots*, standing with arms crossed in a twilight landscape of dunes. Cloudy sky. (*Reish*)

Panel: 9×7 inches

THOMAS BREUIL

FRENCH: FL. 1619

70 5. *LANDSCAPE WITH FIGURES*. View of a winding river flowing between wooded shores, with travelers resting and conversing on a path in the foreground. (*Huberman Estate*)

On copper: 5 x 6 inches

52 CHARLES HENRI JOSEPH LEICKERT

BELGIAN: 1818-1908

6. *TOWN SQUARE*. Groups of figures surrounding market stalls in the cobbled square of a town, before the brick wall of a garden. In the middle distance is a church surrounded by trees. Signed at lower left C. LEICKERT.

Panel: 6½ x 8½ inches

325 LOUIS GABRIEL EUGENE ISABEY

FRENCH: 1803-1886

7. *THE INFANT KING OF ROME*. Portraying the infant son of Napoleon Bonaparte in white frock and frilled cap, wearing the ribbons of the St. Esprit and the Legion of Honor, and holding in his right hand the iron crown of Lombardy. He is supported upon clouds in a blue sky. Signed at lower right ISABEY, and dated *le 29 mars, 1811*. (*Nicholson*)

Watercolor: 6 x 9½ inches

Note: Accompanied by a MS affidavit, signed by Regismund Ruhl, dated Cassel, April 10th, 1878, reading in part as follows:

"This masterly and carefully executed watercolour, drawn from life, represents, in his first youth, the son of Napoleon and of the Archduchess Marie Louise of Austria, afterwards Duke of Reichstadt. The child is shown to be King of Rome by the iron crown which he holds in his hand; and he wears, in addition to the great ribbon of the crown, the cordon of the French Legion of Honour. The painting came to Cassel as a present of the Emperor to his brother, the King of Westphalia; and it remained in his Council Chamber until the year 1813, when at Czernitscheff's capture of Cassel on the 28th of September it was sold by plundering Cossacks and at last by re-sales came to be the property of Professor Dr. C. Ruhl, and thus to his legitimate heir."

Collection of the King of Westphalia, Cassel, 1813

Collection Scarisbrick

Collection of Prof. Dr. C. Ruhl, Cassel

Collection of the Royal Councillor Regismund Ruhl, his heir

HUBERT ROBERT

FRENCH: 1733-1808

8. *ARCHITECTURAL SCENE WITH FIGURES*. Figures strolling beneath an arcade with Corinthian columns at left; beyond them is a road bordered by a ruined fortified mansion. Signed at lower right, H. ROBERT.

Watercolor: 27 x 20½ inches

From William Schaus, New York

Collection of Mrs Gordon Willis, New York

Collection of Hiram Burlingham, New York, 1934

FREDERICK WILLIAM HULME

BRITISH: 1816-1884

9. *LANDSCAPE WITH FIGURE*. Green landscape with woods bordering a field. In the foreground, a boy in brown sitting on the fallen trunk of a tree. Signed at lower right F. W. HULME, and dated 1865. In hand-carved frame. (*N. Y. Private Collector*)

18 x 18 inches

ALEXANDRE GABRIEL DECAMPS

FRENCH: 1803-1860

10. *SHOOTING SCENE*. A sportsman in fawn coat with hunting sack and horn, taking aim at a bird on the wing, accompanied by two retrievers. Signed at lower centre, DECAMPS.

13 x 17½ inches

From Boussod Valadon et Cie., Paris

JOSEPH URBAIN MELIN

FRENCH: 1814-1886

11. *PORTRAIT OF A TERRIER*. Depicting a brown and white terrier, looking toward the observer, his silver collar reflecting the light entering from the left. Signed at middle left J. MELIN, and dated 1885. (*N. J. Private Collector*)

13 x 10 inches

Collection of Hiram Hyde Logan, Boston

From Robert C. Vose, Boston

GEORGE T. VEAL

BRITISH: XIX CENTURY

12. *PORTRAITS OF THOROUGHBREDS: SET OF FOUR PAINTINGS*. 'Jack Shigar' with W. Scott up; 'Memon' with W. Scott up; 'Petrus Roudon'; and 'Petre Marrida', with J. Robison up. All winners of the St. Leger Stakes.

18 x 24 inches

260- LIONEL PERCY SMYTHE, R.A.

SCOTTISH: 1840-1918

13. *FISHER FOLK and BERRY PICKERS: PAIR PAINTINGS*. [A.] A family group with two pack horses, on the shore of an inlet, before a view of a sea in the distance. [B.] Two women and two children, loading berries into a horse-drawn cart in the foreground of a country landscape. (N. Y. Private Collector)

14½ x 12½ inches

60- JACOBUS VAN STRY

DUTCH: 1756-1815

14. *RIVER LANDSCAPE WITH CATTLE*. Cattle and sheep grazing on the shore of a river which flows diagonally into the right foreground; on the farther shore, the buildings of a town centred by a church with pointed steeple rising before the pale cloudy sky.

Panel: 11½ x 16½ inches

100- MARTIN AUBEE

FLEMISH: 1729-1805

15. *SCRIPTURAL SCENES: PAIR PAINTINGS*. Scenes taking place in identical interiors before a crimson-canopied bedstead, representing Joseph and Potiphar's wife, and David and Bathsheba.

Panel: 15 x 20½ inches

200- MAX GAISSER

BAVARIAN: B. 1857

16. *MERRY CAVALIER*. A figure in scarlet doublet with starched white collar, seated in a tavern before a wine barrel, holding an empty pewter mug and clay pipe. On the barrel before him is a wine glass. The scene strongly lighted from the left. Signed at lower left M. GAISSER.

Panel: 14 x 10 inches

110- THEOPHILE DE BOCK

DUTCH: 1851-1904

17. *DOORNWERTH CASTLE*. View of an old castle and moat, surrounded by trees, with a green field in the foreground. A woman in blue crosses the field followed by a white goat. Signed at lower left, TH. DE BOCK. (N. J. Private Collector)

Panel: 10½ x 16½ inches

Collection of Hiram Hyde Logan, Boston
From Robert C. Vose, Boston



[NUMBER 19]

190—
NARCISSE VIRGILE DIAZ DE LA PENA FRENCH: 1809-1876
19. *IN THE FOREST*. A brilliant blue sky breaking through storm clouds, and lighting a clearing in the middle distance at the edge of woods. In the foreground, a woman in blue apron is bending to gather faggots on the shore of a pond. Signed at lower left N. DIAZ, and dated '71. (*Reish*)

Panel: 9 $\frac{1}{4}$ x 13 inches

From Boussod Valadon et Cie., Paris

Collection of James G. Shepherd, New York

From Scott & Fowles, New York

Exhibited at the Brooklyn Institute of Arts and Sciences, Brooklyn, N. Y.

[See illustration]

JEAN BAPTISTE CAMILLE COROT FRENCH: 1796-1875

3820
20. *LA VACHERE SOUS L'ARBRE PENCHE*. A peasant woman sitting on an embankment at the foot of a bending tree, watching a cow grazing on the bank of a pond at left. Low buildings border the shore of the pond in the middle distance, and woods in gray-green foliage enclose the scene at the right. Cloudy blue sky lightening at the horizon. Signed at lower right COROT. (*N. J. Private Collector*) 17 x 24 inches

Painted in 1865-70

Collection of Maurice Cottier

From Arnold and Tripp, London, 1892

Collection of Hiram Hyde Logan, Boston

From Robert C. Vose, Boston

Described and illustrated in Alfred Robaut, *L'Oeuvre de Corot*, 1905, vol. III, p. 200, no. 1814, illustrated p. 201

[See illustration]

70-
WILLEM MARIS DUTCH: 1844-1910

21. *SUNLIT POOL*. Depicting a marshy green field extending to a low horizon of buildings at the left; a brown cow in the foreground watering near a clump of tall reeds growing upon the bank of a river. Blue cirrus sky. Signed at lower left WILLEM MARIS. (*Reish*) 14 1/4 x 10 1/4 inches

From C. W. Kraushaar, New York, 1910

Collection of James G. Shepherd, New York, 1935

110-
BERNARD DE HOOG DUTCH: B. 1867

22. *THE KNITTER*. Depicting a peasant in brown dress and cap, seated in profile in a ladder-back chair, knitting. A black cat sits at her feet looking into the burning hearth in the background. Signed at lower right BERNARD DE HOOG. (*N. J. Private Collector*) 20 x 14 inches

Collection of Hiram Hyde Logan, Boston

From Robert C. Vose, Boston

60-
WILLEM MARIS DUTCH: 1844-1910

23. *CATTLE GRAZING*. Low-lying marshy green landscape, beneath an expanse of cloudy summer sky; a rivulet, flowing into the foreground, bisects the fields where cattle graze. A brown and a black cow stand upon the bank, the farther one with head lowered to drink. Signed at lower right WILLEM MARIS. (*Reish*) 10 x 17 inches

From Scott & Fowles, New York, 1908

Collection of James G. Shepherd, New York, 1935

Exhibited at the Museum of the Brooklyn Institute of Arts and Sciences, Brooklyn, N. Y.



[NUMBER 20]

425 GUSTAVE JEAN JACQUET

FRENCH: 1846-1909

24. *RETURN FROM THE GARDEN*. Full-length figure of a young girl in flowered taffeta frock with leghorn hat, carrying a tray of fruit resting on her hip, with a knife in the left hand. She follows a path bordered by woods at the right. Signed at lower left G. JACQUET. (N. Y. Private Collector)

Cradled panel: 13 x 9½ inches

30 ETIENNE PROSPER BERNE-BELLECOUR FRENCH: 1838-1910

25. *A SKIRMISH NEAR BELFORT: EPISODE FROM THE FRANCO-PRUSSIAN WARS*. A detachment of French infantry in a dug-out in the foreground, firing in the direction of a farmhouse. Other soldiers are seen in closer proximity to the buildings. Distant landscape at the left. Sunset sky. Signed at lower left E. BERNE-BELLECOUR. (Pa. Private Collector)

16 x 21 inches

150 EUGENE FROMENTIN

FRENCH: 1820-1876

26. *OASIS*. Horses standing in a shallow pool, with a white horse in the foreground, drinking, and mounted by a boy in a red cap. At the left are two figures carrying goatskins. Mountainous background, with buildings on the hill at left. Signed at lower left EUG. FROMENTIN. (Pa. Private Collector)

Cradled panel: 18 x 14¾ inches

650 CHARLES FRANCOIS DAUBIGNY

FRENCH: 1817-1878

27. *HARVEST MOON*. A sunset sky lighting the surface of a winding river, with the orange ball of the sun seen through the trees on the left shore. At the right a group of houses border the bank flanked by green woods. Signed at lower right DAUBIGNY. (N. J. Private Collector)

Cradled panel: 14½ x 26¾ inches

Collection of Hiram Hyde Logan, Boston

From Robert C. Vose, Boston

[See illustration]



[NUMBER 27]

WILLEM MARIS

DUTCH: 1844-1910

80 28. *LANDSCAPE WITH CATTLE*. Expanse of cloudy sky above a low-lying landscape of green fields, bordered at the left by a river, with windmills looming in the hazy distance; two cows have approached the reedy bank in the foreground to water. Signed at lower right, WILLEM MARIS. (*Reish*)

14½ x 10¼ inches

From E. J. Van Wisselingh & Co., Amsterdam

From C. W. Kraushaar, New York, 1910

Collection of James G. Shepherd, New York, 1935

175 RALPH A. BLAKELOCK, N.A.

AMERICAN: 1874-1919

29. *CLOUDY MORNING, CAPE NIDDICK, MAINE*. Cliffs bordering an irregular Maine coast with the sea seen at the left. Crude buildings and tents are set back on the cliff at right, and two figures appear upon the beach in the foreground. Signed at lower right R. A. BLAKELOCK. (*Reish*)

12 x 30 inches

From the William Macbeth Galleries, New York

JAN VAN CHELMINSKI

POLISH: 1851-1925

200 30. *A HALT FOR DIRECTIONS*. Three cavaliers in half-armor, mounted on brown and roan horses, have stopped in the foreground at a fork in a road to ask directions of a monk. The latter stands in a brown robe, carrying a basket of eggs, and leading a pack donkey. Autumn landscape in the background. Signed at lower right JAN CHELMINSKI, and dated 1881.

16 x 26 inches

310 JEAN JACQUES BERNE-BELLECOUR

FRENCH: B. 1874

31. *VEDETTES*. Two mounted sentinels, in green and blue uniforms, riding through open green country following a dirt road. Signed at lower right JEAN BERNE-BELLECOUR, and dated 1907. *Cradled panel*: 18 x 15 inches

3000 JEAN BAPTISTE CAMILLE COROT

FRENCH: 1796-1875

32. *VILLE D'AVRAY: CHEMIN AU BORD DU BOIS*. A woman in gray walking along a rutted road, with a child in a red cap leaning against a tree at the left watching a grazing cow. Dense green woods border the road, screening a cloudy blue sky. Signed at lower left COROT. (*Huberman Estate*)

21 x 18 inches

Note: According to Robaut (*v. infra*) the figure in gray at the extreme right is a portrait of Mme. Corot, the artist's mother.

Painted in 1830-35

Collection de Ruffier

Collection de Villars, 1873

Described and illustrated in Alfred Robaut, *L'Oeuvre de Corot*, 1905, vol.

II, p. 102, no. 287, illustrated p. 103

[See illustration]



[NUMBER 32]



[NUMBER 33]

600- ANTON MAUVE

DUTCH: 1838-1888

33. *WINTER*. Snow-covered landscape with a gabled thatch-roofed cottage at the left flanked by pollard willows and a haystack. In the foreground, a man in blue smock is standing in a two-wheeled cart drawn by a brown horse. Signed at lower right A. MAUVE F. (*Reish*) 21 x 28 inches

From Goupil & Co., New York

Collection of James G. Shepherd, New York

[See illustration]

70- CONSTANT TROYON

FRENCH: 1810-1865

34. *HERD OF CATTLE*. A herd of brown and white cattle advancing into the right foreground, along a sandy road. Signed at lower left C. TROYON. (*N. J. Private Collector*) 21 x 32 inches

Collection of Hiram Hyde Logan, Boston

From Robert C. Vose, Boston



[NUMBER 35]

475-

FRITS THAULOW

NORWEGIAN: 1847-1906

35. *SUNSET ON THE LYSOKA RIVER IN WINTER*. Red gabled barns with snow-covered roofs bordering a half-frozen river which flows into the foreground. Low trees grow at the water's edge; and a snowy embankment warmed by early morning sunlight borders the bend in the middle distance. Signed at lower left FRITS THAULOW.

24 x 36 inches

Collection of Miss Anna M. Hetzel, Ridley Park, Pa.

[See illustration]

190-

CARL OLOF LARSSON

SWEDISH: 1853-1919

36. *YOUNG BRETON GIRL*. Half-length figure of a fair-haired girl in picturesque black costume, with starched white cap and wide collar, wearing a blue and henna red apron. She stands in profile before a background of foliage through the sunlight flickers. Signed at lower right with initials C. L.

32 x 25¾ inches

Collection of C. Winch



[NUMBER 37]

HOVSEP T. PUSHMAN

AMERICAN: B. 1877

37. *STILL LIFE*. A green and white statuette of Kuan Yin placed beside a blue vase containing stems of leaves, with a small iridescent Roman glass ointment jar and bud holder at the side. A spray of white berries appears at the left. Yellow background, patterned with a large Han horse caparisoned in red. Signed at lower left PUSHMAN. (*N. Y. Private Collector*)

23 x 18 inches

[See illustration]



[NUMBER 38]

325-

ANTONIO MANCINI

ITALIAN: 1852-1930

38. *YOUNG GIRL WITH FLOWERS*. Bust-length portrait of a young girl looking to half right, wearing a black dress with high neck, and a nosegay of red and yellow flowers, and a red flower ornamenting her hair. Signed at lower left A. MANCINI.

19¼ x 13¼ inches

Collection of C. N. King, Chicago

[See illustration]



[NUMBER 39]

RICHARD COSWAY, R.A.

BRITISH: 1742-1821

39. *MISS FOSTER*. Half-length portrait of a young woman, seated before a landscape, looking to half left. She wears a starched white gown with oval neck and sky blue sash, her light curling hair falling to her shoulders. (Nicholson)

30 x 25 inches

Collection of A. Douglas, Esq., Sumach House, Surbiton, Surrey

[See illustration]



[NUMBER 40]

675

SIR JOSHUA REYNOLDS, P.R.A.

BRITISH: 1723-1792

40. *GIUSEPPE MARCHI*. Waist-length figure portraying a young man in a fur-lined crimson coat, with an ivory white turban trimmed with a rose plume framing his face. He is posed to the left, gazing to half left looking into a strong light. (*Nicholson*)

30 x 25 inches

Giuseppe Marchi (1735-1808), painter and engraver, was the famous pupil and assistant of Sir Joshua Reynolds, and accompanied him to London from Italy in 1752.

[See illustration]

375- JOHN (OLD) CROME

BRITISH: 1768-1821

41. *LANDSCAPE WITH FIGURES*. Country landscape with woods at the left bordering a pool, and two figures standing by a fence; at the right, a thatch-roofed cottage with smoking chimney, and a man and woman at the door. (*N. Y. Private Collector*) Cradled panel: 14½ x 21 inches

Collection of J. P. Morgan, Parke-Bernet Galleries, Inc, 1944

150- LOUIS GABRIEL BLANCHET

FRENCH: 1705-1772

42. *PORTRAIT OF A NOBLEMAN*. Three-quarter-length figure of a young man seated before a table, holding books and a manuscript letter. He wears a gold-embroidered red coat with lace jabot and cuffs, with the hilt of his sword showing at the side. Green drapery in the background partly concealing the base of a column. Signed on letter BLANCHET, and dated 1755.

39 x 29¼ inches

Collection de la Pape, Paris

Exhibited at the Lyons Museum, Lyons, France

250- THOMAS GAINSBOROUGH, R.A.

BRITISH: 1727-1788

43. *GARRICK WITH THE BUST OF SHAKESPEARE*. Full-length figure in sapphire blue costume with gold-braided scarlet vest, standing in a park landscape, holding a cane and tricorn hat, and leaning against a pedestal beneath a portrait bust of Shakespeare. In the background is a view of a Palladian bridge on the shore of a river. (*Nicholson*) 26 x 17 inches

Note: The attribution based on an authentication by Mr W. Roberts, dated London April 1934, which reads:

"This appears to be the finished sketch in oils for the famous picture (9½ x 59½) now at Stratford-on-Avon, exhibited at the society of the artists in 1766 and presented by Garrick himself to the corporation of Stratford-on-Avon in 1769, in commemoration of the Shakespeare Jubilee. It was engraved by Valentine Green in 1769, it is fully described in the various books on Gainsborough, and particularly in the Catalogue of the Gainsborough Exhibition at the Grosvenor Gallery, 1885 (pp. 11-12). The Palladian Bridge at Wilton is seen in the distance. As the big picture can never come into the market, this finished sketch, at one time the property of Mr G. B. Fisher, is the next best alternative."

450- PIETER ANGELIS

FLEMISH: 1685-1734

44. *SCENE IN COVENT GARDENS, LONDON*. Figures in colorful attire gathered in the foreground before a raised stage with a traveling troupe of actors and an announcer crying the skill of a dentist performing behind him. In the background is a rustic mounted on a donkey, other figures in a coach. 28½ x 36 inches

Note: A drawing, probably a study for the above painting by Angelis, is in the British Museum, London, reproduced in *Old Master Drawings*, 1939.



[NUMBER 45]

325—
JACOPO MARIESCHI

VENETIAN: 1711-1791

45. *SANTA MARIA DELLA SALUTE, VENICE*. Gondolas plying to and fro on the Grand Canal, before a view of the Salute with its marble steps leading from the water; its domes and statues silhouetted against a summer sky. Other figures are grouped upon the broad quay before the church. (*Huberman Estate*)

22 x 33½ inches

[See illustration]

525—
CRISTOBAL A. MORALES

PORTUGUESE: 1531-1588

45A. *PORTRAIT OF A SPANISH PRINCESS*. Waist-length portrait to half left, looking toward the observer; depicting a young woman wearing a gold brocade gown trimmed with jewels, the sleeves lined in scarlet. A goffered lace ruff frames her face. (*Mrs Alfred W. Collins*)

27½ x 22½ inches

From Dowdeswell & Dowdeswell, London

From Durand-Ruel, New York, 1900

REMBRANDT VAN RIJN

DUTCH: 1606-1669

46. *HEAD OF AN OLD MAN*. Half-length figure of an old man with brown hair and beard, wearing a brown robe. He is turned to the left with head to half left, and looking downwards, the features reflecting a bright light from upper left. (*Asch*) *Panel: 6 x 4¾ inches*

Note: With authentications by Comm. Hofstede de Groot, Dr Wilhelm von Bode, and Dr W. R. Valentiner, the latter dated April 29, 1943.

Comm. Hofstede de Groot, writing from the Hague, states (translation): "The undersigned has carefully examined the oil painting . . . showing the half figure of an old man in brown dress, turned to the left and inclining his head with downlooking eyes to the front. With dark brown, short and untidy hair, beard and mustache, large nose and full underlip. A strong light comes from upper left to his forehead, right cheek and bridge of the nose. The undersigned considers this picture to be a genuine and characteristic work of Rembrandt van Rijn."

5300
Dr Wm. von Bode, from the Kaiser Friedrich Museum, writes (translation): "The picture reproduced on the reverse, representing an Old Man, is in my opinion an obvious work by *Rembrandt*, of his 1630/1 period. There is a copy of this picture in the Auspitz collection in Vienna, which was discovered by Dr Valentiner. But your picture is painted in a much stronger manner and is much brighter in color. It is obviously the original Rembrandt and in perfect condition."

A leather-bound brochure with photograph and photostats of the above certificates also accompanies the painting. As mentioned in the brochure, the portrait originally comes from a collection in Russia, purchased by the Duits Gallery in 1920.

From W. E. Duits, London

From the Mortimer Brandt Gallery, New York

Recorded and illustrated in A. Bredius, *The Paintings of Rembrandt*, n.d., p. 7, no. 137, illustrated fig. 138

[See illustration]



[NUMBER 46]



[NUMBER 47]

GUILLIAM VAN HERP

FLEMISH: 1614-1676

750 47. *PORTRAIT OF A LADY*. Bust-length figure slightly to the left of a young woman with brown hair dressed with a small white cap and jewels. She wears a black gown with gold buttons and white partlet with goffered white ruff. Shaded brown background. (*Swiss Bank*)

Cradled panel: 25½ x 20 inches

[See illustration]



[NUMBER 48]

BRONZINO (ANGELO ALLORI)

FLORENTINE: 1502-1572

48. *CARDINAL GIOVANNI DE' MEDICI, SON OF COSIMO DE' MEDICI, DUKE OF FLORENCE.* Bust-length portrait in Cardinal's crimson robes with narrow white collar; posed to half left, looking towards the observer. Inscribed above *Ioannes Med. Card. Cos. M.D.F.* (*Swiss Bank*)

Panel: 25¾ x 20 inches

Giovanni de' Medici (1543-1562) was the son of Cosimo I and Eleonora di Toledo. Through the influence of his father with Pope Pius IV, he was made a Cardinal in 1560, at the age of seventeen. In 1562, he and his younger brother Garzia died from malaria while on a trip through Maremma. The event formed the foundation for the tragic tale of murder which has persisted to the present day, that Garzia, having stabbed his brother Giovanni, was killed in a rage by Cosimo, and Eleonora, the devoted wife of Cosimo, died of grief and horror at the double crime.

[See illustration]



[NUMBER 49]

JAN VAN GOYEN (ATTRIBUTED TO)

DUTCH: 1596-1656

49. *OLD TOWER BY A RIVER*. A broad placid river flowing into the foreground. At the right, houses surround a tower with cupola which borders the shore; and sailing vessels are moored to the quay nearby. At the left, two fishermen are dragging in nets, standing on a point of land, another figure leaning over a jar. Vessels under sail and a windmill are seen in the distance. (*Swiss Bank*)

Panel: $18\frac{1}{2} \times 20\frac{1}{2}$ inches

[See illustration]



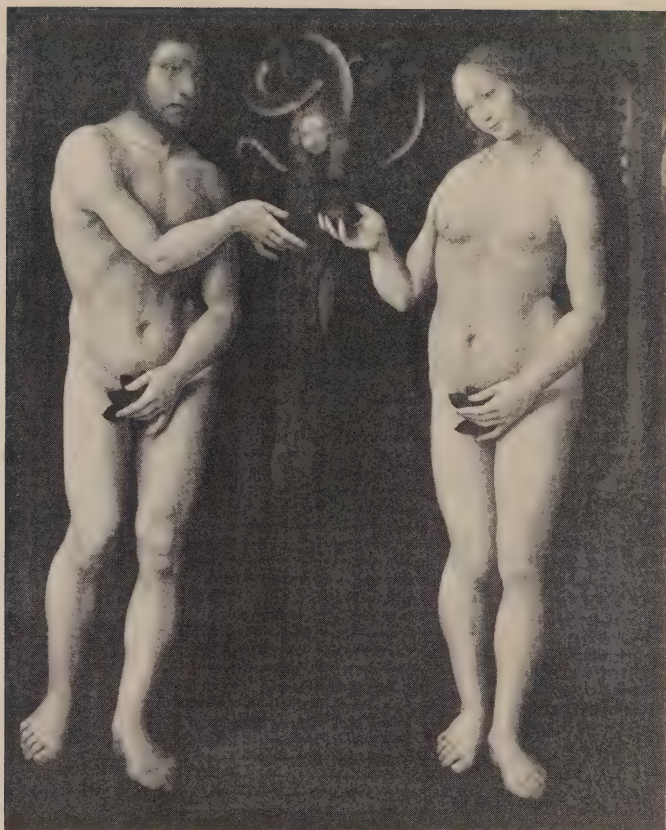
[NUMBER 50]

400
GONZALEZ COQUES

FLEMISH: 1614-1684

50. *PALACE FESTIVITIES*. A palace hall, with high casement windows opening onto a formal garden. Musicians are playing from a platform for ladies and cavaliers dancing in a circle; amorous couples are grouped at left and right, and a boy in blue, surrounded by pet dogs, centres the foreground, gesturing towards the dancers. (*Reish*) *Cradled panel: 32 x 45 inches*

[See illustration]



[NUMBER 51]

ANTWERP MASTER

CIRCA 1530

51. *ADAM AND EVE IN THE GARDEN*. Full-length nude figures of Adam and Eve standing at either side of the Tree, the serpent depicted with a human face entwined in the upper branches, Eve offering the apple to Adam. Wooded background with a glimpse of sky at upper right.

Cradled panel: 45¼ x 35¾ inches

Note: This interesting painting of the Antwerp School is considered to be by a follower of Quentin Massys, very possibly the Master of the Mansi Magdalen.

Collection of Stanley Mortimer, Parke-Bernet Galleries Inc, 1944

[See illustration]

200-
HENDRIK VAN CLEVE

FLEMISH: 1525-1589

51A. *LANDSCAPE WITH SHEPHERDS AND SHEEP*. A verdant landscape, with the houses of a town clustered upon the shores of a lake in the distance, and the ruins of a fortress crowning a hill at the right. Shepherds with their flocks of sheep occupy the foreground, where five figures are seen raising a cover from a pit, possibly depicting the story of Joseph and his brethren. (*Asch*)

Panel: 19 x 34 inches

100-
CORNELIS CORNELISSEN VAN HAARLEM

DUTCH: 1562-1638

52. *LOT AND HIS DAUGHTER*. Nude figure of a woman holding a wine glass, seated in a landscape, resting one foot on a basket of fruit. At her side, the bearded figure of Lot in blue, yellow and rose costume, with green turban headdress. Signed at lower right c.c.h. *Fecit*, and dated *Anno* 1600. (*Sucheck*)

37 x 27 inches

100-
SCHOOL OF NAVARRE

EARLY XVI CENTURY

52A. *CHRIST BEARING THE CROSS and THE AGONY IN THE GARDEN: PAIR PAINTINGS*. [A.] Christ, in crimson robes, kneeling in prayer, surrounded by the sleeping Apostles, with an angel appearing in the skies; in the background, Judas approaching with a bag of gold, followed by the Roman cohort. [B.] The Savior falling under the weight of the cross, driven on by the soldiers, with mounted figures following at the left. (N. Y. *Private Collector*)

Panel: 43 x 30½ inches

Collection of Don Luis Ruiz, New York, 1926

Described in Chandler Rathfon Post, *A History of Spanish Painting*, vol. xii (now in preparation)

225-
CARLO DOLCI AND ATELIER

FLORENTINE: 1616-1686

53. *MADONNA DELLA SEZZIOLLA*. Three-quarter-length figure of the Madonna in scarlet, green and blue robes, with a striped kerchief about her head; seated in profile to the right, holding in her arms the nude Child Who leans His head against her cheek. (*Hayden*)

40¼ x 32 inches

Note: Accompanied by authentications, giving the above picture to Carlo Dolci, dated Florence 1876 and signed by Prof. Comm. Cesare Mussini and Cavl. Prof. Niccola Sanesi.

From Giovanni Lega, Florence

Collection of James A. Hayden

Collection of Henry W. Hayden

MASTER OF THE VAN GROOTE ALTARPIECE

ANTWERP: CIRCA 1520

44
162
54. *CHRIST BEFORE PILATE and THE ENTOMBMENT: PAIR WINGS FROM AN ALTARPIECE.* [A.] The Savior being carried to the tomb by Nicodemus and Joseph of Arimathea, with the three Marys and S. John the Evangelist in the background, and the Magdalene kneeling in the foreground beside emblems of the Passion. [B.] Christ wearing the crown of thorns being led away by Roman soldiers, with Pilate washing his hands, seated at the left in ermine-lined mantle. A dog lies on the flagged floor in the foreground. Backgrounds of landscape and city buildings.

Cradled panels: 27½ x 14¾ inches

Note: Accompanied by copies of authentications by Dr W. R. Valentiner, dated New York, November 6, 1945, in which he states that the paintings are the works of one of the mannerists from Antwerp painted about 1520, the artist identified as the Master of the Groote 'Adoration' (Friedlander xi, plate 18-23).

PIETER PIETERZ LASTMAN

DUTCH: 1583-1633

152
54A. *MUSICAL CONTEST BETWEEN APOLLO AND MARSYAS.* A grotto with figures of satyrs, nude numpths, Bacchus, and earthly figures in contemporary garb, surrounding the God Apollo as he plays, a halo framing his head. Marsyas sits on a ledge of rock at the right, holding his pipes. At the left, a distant vista of mountains. *Cradled panel: 33 x 39½ inches*

Note: Accompanied by a MS authentication by Dr W. R. Valentiner, dated New York, June 27, 1946, in which he writes: "The painting reproduced in this photograph . . . is in my opinion a fine original work by *Pieter Lastman*, the master of Rembrandt. The painting exists in another version in the Cassel Gallery (formerly Habich collection) which is painted on canvas and is of inferior quality. The present painting, representing Apollo and Marsyas, is described in contemporary documents and is of special interest on account of the relation in style to Rembrandt's early works. The painting is in a fine state of preservation."

BARTOLOME ESTEBAN MURILLO (SCHOOL OF)

352
SPANISH: XVII CENTURY

55. *THE ADORATION OF THE MAGI AND THE SHEPHERDS: PAIR PAINTINGS.* [A.] The three Kings in royal robes of scarlet, blue, green and gold, bearing gifts to the Child, the figure at centre kneeling and attended by a page. At the left, the Virgin in blue and mauve gown supports the Child, with S. Joseph standing behind her. [B.] The infant Jesus lying upon a white cloth in the manger, held by the Virgin, with the adoring shepherds kneeling before Him, and a peasant woman and child approaching at the right. (*Nicholson*)

43 x 48½ inches



[NUMBER 56]

175
DOMENICHINO (DOMENICO ZAMPIERI)

BOLOGNESE: 1581-1641

56. *ASCENSION OF THE VIRGIN*. The Virgin, in rose and blue robes, supported upon clouds by winged cherubs above the empty tomb. Surrounding the tomb are the Twelve Apostles in various attitudes of awe and worship, garbed in cloaks of rose, saffron, blue, yellow and brown. (*Suchocki*)

31 x 37½ inches

Exhibition of Old Masters, A Collection of Polish-Owned Works of Art,
World's Fair, New York, 1940, no. 32, illustrated in the catalogue

[See illustration]

JOHANNES BOSBOOM

DUTCH: 1817-1892

400- 56A. *S. SERVAS CHURCH, MAASTRICHT*. Interior of a cathedral with nuns and townspeople upon benches in the foreground, worshipping from behind the altar, with an organ and a monument seen behind them; a man in a red coat centres the group, standing behind a child in saffron. Signed at lower left J. BOSBOOM. (*Reish*)

Panel: $24\frac{3}{4} \times 18$ inches

From E. J. Van Wisselingh & Co., Amsterdam

Collection of Mhr Du Bois, The Hague

From Arthur Tooth & Sons, London, 1907

Collection of James G. Shepherd, New York, 1935

DUTCH SCHOOL

XVIII CENTURY

40- 57. *INTERIOR*. Two ladies and a gentleman paying a visit to a family group; one of the ladies seated at centre with a child on her knee, and being served a cup of tea. In the background, boors and a maid before a stove. (*Huberman Estate*)

$15\frac{1}{2} \times 18\frac{1}{2}$ inches

160- WILLEM VAN DER VLIET

DUTCH: 1585-1642

58. *PORTRAIT OF A GENTLEMAN*. Half-length figure to half right of a gentleman with pointed beard and short cropped hair; dressed in a black satin doublet with white ruff, and black cloak, the left hand visible holding a glove. With escutcheon at upper left and inscribed. *Aetatis* 23, dated A 1624.

Cradled panel: 32×26 inches

1050- SIR JOSHUA REYNOLDS, P.R.A.

BRITISH: 1723-1792

59. *MRS BALDWIN*. Full-length figure in a fancy dress Persian costume (worn by her at a ball given by George III) with ermine coat, striped and richly brocaded green and gold skirt and sleeves, and saffron sash, a high rose-lake turban crowning her dark hair. She is seated cross-legged on a crimson divan holding a medallion. A cream and rose embroidered scarf is draped over the sofa; above it, a crimson drapery discloses a glimpse of landscape.

$54 \times 43\frac{1}{2}$ inches

Mrs Baldwin (*née* Maltass) was the wife of the British Consul at Smyrna. Known as "the fair Greek," she was a favorite model for painters; Cosway painted her as a Greek dancing girl. Her extraordinary beauty created a great sensation in both Vienna and London, procured for her attentions from the Prince of Wales, afterwards George IV, elicited even from Dr Johnson a burst of clumsy amorousness. An account of her interview with Dr Johnson, written for her great-nephew, Dean Burgon, appeared in the *Gentleman's Magazine*. Sitings in 1782.

Collection of Carl Fredrik von Breda, Stockholm, 1796

Collection of N. Pearce, London, 1860

From Strawberry Hill, Twickenham, Surrey, 1883

[Continued



[NUMBER 59]

Number 59—Continued

Collection of Samson Wertheimer, London, 1892

Collection of J. Wigzell, London, 1892

Collection of R. Hall McCormick, New York, 1920

Collection of William Randolph Hearst, Parke-Bernet Galleries, Inc, 1939

Exhibited at the Carnegie Institute, Pittsburgh

Exhibited at the Art Institute of Chicago, 1900, no. 15, illustrated in catalogue

Exhibited by the Boston Art Students Association at Copley Hall, Boston, 1900, no. 16

Described and illustrated in Graves and Cronin, *A History of the Works of Sir Joshua Reynolds, P.R.A.*, 1899, vol. I, p. 45, and vol. III, ill. opp. p. 1048

[Continued]

Number 59—Concluded]

Recorded in Sir Walter Armstrong, *Sir Joshua Reynolds, First President of the Royal Academy*, 1900, p. 192

Subject engraved by S. W. Reynolds and etched by Rajon

[See illustration on the preceding page]

125 THOMAS PHILLIPS, R.A.

BRITISH: 1770-1845

60. *LADY DE DUNSTANVILLE*. Portraying a young woman with dark hair, wearing a black Gainsborough hat trimmed with white plumes, a white gown with rose sash, and an ermine-lined rose coat. Seen at three-quarter length, seated in a landscape. (*Nicholson*)

50 x 40 inches

Note: Accompanied by an authentication by Mr W. Roberts, dated London April 1934, which reads as follows:

"Harriet, daughter of Sir Charles Lemon, Bart., of Carcler; married, July 13, 1824, as his second wife, Francis Basset. 1st. and last Baron de Dunstanville, of Tehidy, Cornwall, a distinguished politician, and patron of the fine arts, (he died in February, 1835); she survived him until December 30, 1864.

"All the family portraits remained at Tehidy until recent years, when the whole of the extensive estate was sold, and the portraits dispersed. This fine portrait was exhibited at the Royal Academy of 1830, no. 58, and is particularly characteristic of Thomas Phillip's portraiture of feminine charm . . ."

100 SIR PETER LELY (SCHOOL OF)

FLEMISH: 1618-1680

61. *LADY RUSSELL*. Three-quarter-length figure of a young woman, seated to half left in a park landscape, wearing a brown satin gown trimmed in sky blue and white and ornamented with jewels. In the background is a fountain in the form of a putto and sea monster. (*Nicholson*)

49½ x 40½ inches

Catherine (d. 1657) was the daughter and co-heir of Giles, 3rd Lord Chandos. She married on Feb. 26, 1608 Francis, 2nd Lord Russell of Thornhaugh and 4th Earl of Bedford.

125 ITALIAN SCHOOL

XVIII CENTURY

62. *STILL LIFE WITH FIGURES*. Depicting a young woman playing a guitar and a boy kneeling at her side holding a dead fowl. Surrounding them are flowers, fruit, birds and a bird's nest, with doves swimming in a fountain at the right. Landscape background with hills in the distance. (*Calif. Private Collector*)

67 x 95 inches



[NUMBER 63]

JAN VAN GOYEN

DUTCH: 1596-1656

63. *RIVER SCENE*. A group of rustic dwellings surrounded by trees, on the shore of a placid river. Two figures in a rowboat appear near the bank in the foreground, and a woman fetching water kneels on a small wooden wharf nearby. Cumulus sky, with the luminous light reflected in the river which flows into the distance at the right. *Cradled panel: 17½ x 22¼ inches*

Note: With a MS endorsement by Com. Hofstede de Groot, dated the Hague, February 1930, in which he states that he considers: "this picture as an authentic and characteristic work by Jan Van Goyen, painted about 1650-55".

Collection of Max Horwitz, Parke-Bernet Galleries, Inc, 1945

[See illustration]

MARIE LOUISE ELISABETH VIGEE-LEBRUN (SCHOOL OF)

FRENCH: 1755-1842

109- 63A. *MADAME VIGEE-LEBRUN AT WORK*. Portraying a young girl at three-quarter length, wearing a black gown with white lace collar and scarlet sash, with a starched lawn turban headdress partly covering her brown hair. She looks towards the observer, while working on a portrait seen on an easel at the left. (*N. Y. Private Collector*) 39½ x 31½ inches

Note: After the famous self-portrait by Mme. Vigée-Lebrun in the Uffizi Gallery, Florence. See W. H. Helm, *Vigée Lebrun, Her Life, Works and Friendships*, p. 182.

100- FRANCOIS BOUCHER (FOLLOWER OF)

XVIII CENTURY

64. *PORTRAIT OF A LADY*. Bust-length portrait, slightly to the right, of a young woman with powdered hair, wearing a lace cap tied with a black band, a blue gown trimmed with brown fur, and a lace fichu looped about her neck. Within a painted oval. (*Nicholson*) 25½ x 21 inches

350- BARTOLOME ESTEBAN MURILLO (ATTRIBUTED TO)

SPANISH: 1618-1682

65. *WOMAN WITH DISTAFF*. Bust-length figure of a woman in brown and green dress with white oval-necked blouse, seated in profile to the left, holding a distaff with flax. Neutral gray background. 21¼ x 18 inches

175- JAN (VELVET) BRUEGHEL (ATTRIBUTED TO)

FLEMISH: 1568-1625

66. *STILL LIFE WITH PEACHES AND BIRDS*. A golden compote filled with peaches placed upon a gray parapet, with two dead snipe at the left. *Cradled panel*: 15 x 19 inches

100- DUTCH SCHOOL

EARLY XVIII CENTURY

67. *FLOWERS*. A garland of garden flowers, including tulips, peonies, roses and other flowers, tied with blue bowknots and suspended by nails from a brown wall. Butterflies and snails with other insects hover about feeding from the blossoms. (*Nicholson*) 25 x 29½ inches

Withdawn

JEAN MARC NATTIER (FOLLOWER OF) FRENCH: 1685-1766
68. *LA MARQUISE DE LA TOURNELLE, AFTERWARDS DUCHESSE DE CHATEAU ROUX*. Half-length figure of a young woman, in *décollété* white classic gown with jeweled blue scarf, leaning to the left upon a cloud, with a star suspended above her head. (*Nicholson*) 18¼ x 15 inches

WILLIAM HOGARTH BRITISH: 1697-1764
69. *MASTER WILLIS*. Half-length figure of a child with flaxen hair wearing a peacock blue jacket and golden brown waistcoat, with narrow lawn collar tied with a black bow. Within a painted oval. (*Nicholson*) 21 x 17 inches

Note: Attribution based on a MS certificate by Mr W. Roberts, which reads in part: "This is an attractive example of the great English artist, William Hogarth, who may be said to have paved the way for the still greater artists, Reynolds, Gainsborough & Romney, among others. The picture appears to be quite untouched by any other brush than that of Hogarth. It now comes from a private English collection".

BARTHOLOMEW DANDRIDGE BRITISH: D. 1750
70. *ROBERT PRICE, ESQ.* Half-length figure of a youth in blue coat with yellow waistcoat, facing half left and looking towards the observer. Within a painted oval. (*N. Y. Private Collector*) 30 x 25 inches

SIR THOMAS LAWRENCE, P.R.A. (SCHOOL OF) BRITISH: CIRCA 1820
71. *PORTRAIT OF A LADY AND CHILD*. Three-quarter-length seated figure of a young woman gazing upwards, posed before a red drapery; holding a nude fair-haired child on her knee. She wears a saffron gown with blue mantle, and gray veil draped as a turban about her head. A window at the right discloses a view of green landscape. (*Nicholson*) 36 x 28 inches

THOMAS GAINSBOROUGH, R.A. (ATTRIBUTED TO) BRITISH: 1727-1788
72. *PORTRAIT OF A GENTLEMAN*. Three-quarter-length figure standing in a landscape, leaning the left hand on an embankment grown with wildflowers, and holding a tricorne in his hand. He wears a silver-embroidered gray coat and rose waistcoat. 50 x 40 inches

50
WILLIAM HOARE, R.A.

BRITISH: 1706-1792

73. *RICHARD, EARL OF CAVAN*. Depicted at waist-length to half left, looking toward the observer; wearing a gray coat trimmed with gold braid, with a curled and powdered periwig. Before a sky background, within a painted oval. (*Nicholson*) 30 x 24 $\frac{1}{4}$ inches

Note: Accompanied by a MS certificate by Mr W. Roberts, which reads:

"Richard Lambart, eldest surviving son of the 3rd Earl of Cavan, succeeded as 4th Earl of Cavan in 1702; married Margaret, daughter of Governor Trant of Barbadoes, and niece of the celebrated Sir Richard Steele of *The Spectator* and *The Tatler*: died in 1741. The Earl served in King William's army in Spain, Portugal and the West Indies, where it may be presumed he met Margaret Trant, 'a lady endowed with all the virtues which constitute a complete female'.

"I consider this a typical example of the work of William Hoare of Bath; it represents a fine gentleman in a puce-colored coat with gold braid, & a wig—the kind of a person who seems to live in the pages of the *Spectator*. This portrait comes from a collection in Co. Galway (Ireland)".

70
GEORGE HENRY HARLOW

BRITISH: 1787-1819

74. *HARRIET MELLON, DUCHESS OF ST. ALBANS*. Three-quarter-length portrait of a young woman, facing the observer, leaning with her hands clasped against a pedestal at the left. She wears a white Empire gown with a saffron-lined green mantle. Landscape background. (*Nicholson*) 30 x 25 inches

Harriet Mellon (1777-1837) was the daughter of Matthew Mellon, Esq.; she became a popular and celebrated actress. She married in 1815 Thomas Coutts, Esq. of London, a banker, who died in 1827 and bequeathed to her his large fortune. In the same year she married, secondly, William Aubrey de Vere, 9th Duke of St. Albans (1801-1849).

From the James Collection, Hampshire, England

THOMAS WIJCK

DUTCH: 1616-1677

75. *AT REST*. Travelers halted for the night before a group of ruins, with figures surrounding a fire and kettle, others in groups on the hillside at the right. In the foreground a half-nude youth leads a donkey. 26 x 32 $\frac{1}{4}$ inches
Collection of Edward Crowninshield, Stockbridge, Mass.

70
L. SMETS

DUTCH: FL. 1854

76. *SKATING SCENE*. Groups of figures ice skating on a frozen pond, with a boy in scarlet jacket carrying a gun seen in the foreground, followed by a dog. A house borders the lake at the right; in the distance is a view of a town. Signed at lower right L. SMETS, and dated 1854. 21 $\frac{1}{2}$ x 30 $\frac{1}{4}$ inches



[NUMBER 77]

EVART PIETERS

DUTCH: 1856-1932

77. *MENDING THE FISHING NET*. Interior of a cottage with a fair-haired peasant woman in rose and gray dress, sitting in the light of a window with a fishing net spread across her knee. At her side is a little girl in green frock busily helping her to mend. Signed at lower left E. PIETERS. (N. J. Private Collector)

36 x 31 inches

Collection of Hiram Hyde Logan, Boston

From Robert C. Vose, Boston

[See illustration]



[NUMBER 78]

DANIEL RIDGWAY KNIGHT

AMERICAN: 1839-1924

78. *THE GLEANER*. A young peasant girl, wearing a rose jacket, blue apron, and *sabots*, is bending to tie a sheaf of wheat. Behind her is a field of unreaped golden wheat interspersed with poppies, on the shore of a placid river flowing at the right. Signed at lower right RIDGWAY KNIGHT, *Paris*. (N. J. Private Collector)

32 x 26 inches

Collection of Hiram Hyde Logan, Boston

From Robert C. Vose, Boston

[See illustration]

230-
GEORGE H. BOGERT, A.N.A.

AMERICAN: 1864-1944

79. *SCENE IN HOLLAND*. A green field centered by a pond in the foreground, with a peasant in blue smock milking a cow at the right, other cattle grazing at the left. In the middle distance village houses surround two windmills. Billowy cumulus sky. Signed at lower right GEORGE H. BOGERT.

34 x 36 inches

Collection of Catholina Lambert, New York, 1916

50-
J. FRANCIS MURPHY, N.A.

AMERICAN: 1853-1921

80. *INDIAN SUMMER*. Misty outlines of golden and russet woods bordering a light brown field in the foreground where a pile of logs are lying. A crescent-shaped hill forms the horizon, beneath a luminous gray sky. Signed at lower left J. FRANCIS MURPHY, and dated 1908. (*Reish*) 24 x 33 inches

From the William Macbeth Galleries, New York

Collection of James G. Shepherd, New York

Exhibited at the Brooklyn Institute of Arts and Sciences, Brooklyn, N. Y.

CHARLES EMILE JACQUE

FRENCH: 1813-1894

81. *SHEEP IN A BARN*. Two sheep and a lamb in a straw-covered barn before a manger, with a chicken perched on a gray wall at the left, another pecking in the foreground. A shaft of bright sunlight lightens the interior. Signed at lower left CH. JACQUE. (*Pa. Private Collector*) 18 1/4 x 15 1/4 inches

45-
ELIZABETH JANE GARDNER

AMERICAN: 1851-1922

82. *GIRL WITH LILIES*. Bust-length portrait of a young girl in white gown, posed to half right, with both hands crossed upon her breast holding madonna lilies. Green background. Signed at upper left ELIZABETH GARDNER.

13 3/4 x 10 3/4 inches

75-
JEAN AUBERT

FRENCH: 1824-1906

83. *LE CONCERT MYSTERIEUX*. Depicting a young girl in mauve and white trailing gown, standing at the edge of a wood, leaning one hand against the trunk of a tree. She listens to the music of birds settled on a branch, with the infant Cupid standing at the right with a violin, leading the song with his bow. Signed at lower left JEAN-AUBERT, and dated 1888. 26 x 18 inches

75-
RALPH ALBERT BLAKELOCK, N.A.

AMERICAN: 1847-1919

84. *INDIAN ENCAMPMENT*. Luminous evening sky silhouetting low trees beyond a darkened foreground clearing, with two figures and a teepee visible at the left. Signed at lower left R. A. BLAKELOCK. (*Calif. Private Collector*) 13 1/2 x 23 1/2 inches

Collection of Burton S. Castles, New York, 1934



[NUMBER 85]

J. FRANCIS MURPHY, N.A.

AMERICAN: 1853-1921

85. *RUSSET SEASON*. Luminous sky filled with moving clouds, screened at the left by a copse of slender saplings in golden foliage. A wide green and brown field extends at the right into the far distance. Signed at lower right J. FRANCIS MURPHY, and dated 1910. (*Reish*) 24½ x 36 inches

From the William Macbeth Galleries, New York

From the Howard Young Galleries, New York

[See illustration]



[NUMBER 86]

275—

FELIX ZIEM

FRENCH: 1821-1911

86. *VENICE*. Gondolas on the blue waters of the Lagoon at evening, with a view of the Grand Canal and the Dome of the Salute in the distance, and the Doge's Palace and Campanile at the right. The light of a full moon suspended in a turquoise sky is reflected in the water. Signed at lower left ZIEM. (*N. J. Private Collector*) *Cradled panel: 24 x 30¼ inches*

Collection of Hiram Hyde Logan, Boston

From Robert C. Vose, Boston

[See illustration]

320- H. ANDREWS

BRITISH: D. 1868

87. *CINDERELLA*. Cinderella, richly garbed in lace and brocade runs across the foreground to the right, with the Prince rising from a banqueting table behind her. In the distant hall, other figures of dancers and musicians. Signed at lower right, H. ANDREWS, *fecit*, and dated 1862. (N. Y. Private Collector)

41 x 60½ inches

70- BRITISH SCHOOL

CIRCA 1790

88. *PORTRAIT OF A GENTLEMAN*. Bust-length portrait to half left of a young man with powdered hair, wearing a black double-breasted coat with Directoire collar and white bow stock. Posed before a crimson background, the light entering from upper left. (*Swiss Bank*)

24 x 20 inches

60- BRITISH SCHOOL

XVIII CENTURY

89. *SIR GEORGE BROMLEY, BART.* Three-quarter-length figure of a young man in sapphire blue costume trimmed with gold braid, with lace jabot, and powdered periwig. Standing before a gray-green wall, looking to half left. (*Nicholson*)

36 x 28 inches

Sir George Bromley (1753-1808) was the only surviving son of George Smith, 1st. Bart. of Nottingham and East Stoke. He married in 1778, Esther, eldest daughter of Viscount Curzon, and in February of the same year, assumed the name of Bromley. He was succeeded by his son, Sir Robert Howe Bromley, Admiral of the White.

Collection of Charles Wood, Esq., London

525- GAINSBOROUGH DUPONT

BRITISH: 1754-1797

90. *LADY ROBINSON*. Half-length figure to half right of a young woman in a white satin gown trimmed with blue, with a henna brown shawl draped over the left shoulder. Within a painted oval. (N. Y. Private Collector)

30 x 25 inches

120- MICHAEL KNEELING

BRITISH: D. 1820

91. *JOHN HUBBELL, ESQ.* Bust-length portrait of a gentleman with white hair, wearing a double-breasted bottle green coat with yellow waistcoat and white stock. Shaded green background. Signed at lower right ML. KNEELING, *Pinx.*, and dated 1818. (N. Y. Private Collector)

30 x 25 inches

From Thos. Agnew & Sons, London



[NUMBER 92]

575-
WALTER DENDY SADLER

BRITISH: 1854-1923

92, 'STEADY, BROTHER, STEADY'. A monk in brown robe, vigorously checking the course of a trout traveling downstream with a bending bamboo rod, while standing on a wooden foot bridge above the stream. His companion approaches the water on the bank in the foreground, with a net. Other figures in the background follow a path leading to a monastery. Signed at lower left W. D. SADLER, and dated '76.

37½ x 49½ inches

Described in the Art Journal, July 1895

[See illustration]

75 J. FRANCIS MURPHY, N.A.

AMERICAN: 1853-1921

93. *INDIAN SUMMER*. Golden brown fields, with a row of four saplings in the middle distance screening a group of white farmhouses on a sloping hillside. In the distance, woods form the horizon breaking at centre before a luminous sky. Signed at lower left J. FRANCIS MURPHY, and dated 1906. (*Reish*)

16 x 22 inches

From the J. Francis Murphy Sale, New York, 1926

Collection of James G. Shepherd, New York

From the William Macbeth Galleries, New York

Exhibited at the Brooklyn Institute of Arts and Sciences, Brooklyn, N. Y.

32 CHARLES HAROLD DAVIS, N.A.

AMERICAN: 1856-1933

94. *NOVEMBER*. Autumn leaves carpeting a field strewn with boulders. A low wall and row of slender wintry trees bound the field. Cloudy sky. Signed at lower left C. H. DAVIS. (*N. J. Private Collector*)

17 x 21 inches

Collection of Agnes A. Davis

Collection of Hiram Hyde Logan, Boston

From Robert C. Vose, Boston

Exhibited at the Worcester Art Museum, Worcester, Mass.

52 LOUIS PAUL DESSAR, N.A.

AMERICAN: B. 1867

95. *SHEPHERDESS AND SHEEP*. Misty twilight landscape, with a shepherdess in red skirt standing at the side of a rutted road driving along a flock of sheep. Woods in russet foliage border the road at the left. Signed at lower left DESSAR. (*Reish*)

12 x 16 inches

From the William Macbeth Galleries, New York

300 FRANÇOIS PIETER TER MEULEN

DUTCH: B. 1843

96. *HOMEWARD BOUND*. A shepherdess in white cap, followed by her dog, leads her flock along a road bordered by a fence at the right, and by a row of trees at left. An open field extends beyond the fence, beneath a light blue sky. Signed at lower left TER MEULEN. (*N. J. Private Collector*)

27 x 41½ inches

Collection of Hiram Hyde Logan, Boston

From Robert C. Vose, Boston



[NUMBER 97]

450—

FRITS THAULOW

NORWEGIAN: 1847-1906

97. *THE RAPIDS*. A narrow stream cascading into the foreground, reflecting an orange sunset light from a clear sky. Bending trees border the water; at the left red-roofed cottage line the bank screened by a polled willow and bushes. Signed at lower left FRITS THAULOW. (*N. J. Private Collector*)

21 x 25½ inches

Collection of Hiram Hyde Logan, Boston

From Robert C. Vose, Boston

[See illustration]

ANTON MAUVE

DUTCH: 1838-1888

110- 98. *AT PASTURE*. A brown and a black cow pasturing in a sloping green field beneath a cloudy gray sky. At the left, two birds alight upon a branch. Signed at lower right A. MAUVE, f. (N. Y. Private Collector)

31 x 48½ inches

Collection of George C. Thomas, Philadelphia

35- MARY LIZZIE MACOMBER

AMERICAN: 1861-1916

99. *MUSIC*. Two young girls with lutes, one in a crimson gown standing at the left, her head in profile, the other seated, looking toward the observer, wearing a celadon robe. Signed at lower right MACOMBER, and dated 1914. (N. J. Private Collector)

34 x 29¼ inches

Collection of Hiram Hyde Logan, Boston

From Robert C. Vose, Boston

passed
HENRY DUDLEY MURPHY, N.A.

AMERICAN: B. 1867

100. *FLOWER GIRL*. A young girl, in trailing red gown, holding a nosegay of flowers, and wearing a floral wreath about her hair. Gray-green background, with a light silhouetting the head. (N. J. Private Collector)

Panel: 20 x 12 inches

Collection of Hiram Hyde Logan, Boston

From Robert C. Vose, Boston

60- CARLETON WIGGINS, N.A.

AMERICAN: 1848-1932

101. *HOLSTEIN BULL*. A bull, with black and white coat reflecting the light of a late afternoon sun, is standing in a green field. Open country in the background with sloping fields bounded by trees. Signed at lower left CARLETON WIGGINS. (*Reish*)

23 x 31½ inches

From the William Macbeth Galleries, New York

30- LOUIS PAUL DESSAR, N.A.

AMERICAN: B. 1867

102. *THE EVENING HOUR*. A shepherd in a blue smock, followed by his flock, homeward bound in the light of a setting sun. Woods in brown foliage enclose the scene at the right. Signed at lower right DESSAR, and dated 1925. (*Reish*)

28 x 36 inches

From the William Macbeth Galleries, New York

Collection of James G. Shepherd, New York

[END OF SALE]

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